# Edexcel GCE

# Music Technology

## Advanced Subsidiary
## Unit 1: Music Technology Portfolio 1

Release date: Friday 11 September 2009
**Time: 60 hours**

Paper Reference
**6MT01/01**

**You must have:**
A copy of the original recording as specified for Task 1A

### Instructions to Teachers

- Task 1A must be presented as Track 1, Task 1B as Track 2, and Task 1C as Track 3.
- Centres must retain backup copies of all candidate recordings and proprietary software files for Task 1A.
- The complete portfolio, comprising Tasks 1A, 1B and 1C must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the logbook and declaration document with Section A (Logbook) and Section B (Declaration form), completed.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference number (6MT01), centre number, candidate name and candidate number.
- CDs should be checked before sending, and packaged so they will not be damaged in transit.
- **The CD and Logbook with signed Declaration form must be sent to the examiner to arrive by 15 May 2010.**

### Instructions to Candidates

- Complete **all THREE** tasks.

### Information for Candidates

- The total mark for Unit 1 is **140**.
- Task 1A: Sequenced Realised Performance (40 marks)
- Task 1B: Multi-track Recording (40 marks)
- Task 1C: Creative Sequenced Arrangement (40 marks)
- The logbook for these three tasks (20 marks)

*Turn over* ▶

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## Controlled Conditions

**Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. There is also a logbook that must be submitted along with the portfolio.**

The requirement for 'Controlled conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

### Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation *can be done outside the centre*. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

### Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

### Task 1B: Multi-track Recording

Research and preparation will include time spent researching the track to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set-up and prepared ready for the actual recording process.

### Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

**Writing**

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.
Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

**Task 1A: Sequenced Realised Performance**

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

**Task 1B: Multi-track Recording**

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

**Task 1C: Creative Sequenced Arrangement**

Anything that is input into the final sequenced track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement is also considered 'writing' time, though preparing and burning the CD for submission is not.

**Logbook**

The completion of the logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

**Declaration Form**

Candidates must sign the declaration form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

## Task 1A: Sequenced Realised Performance

**Shopping (Pet Shop Boys)**

Using the original Pet Shop Boys recording as your stimulus (from 'Actually', release no. CDP7469722), make a sequenced realisation of this song.

You are required to recreate a complete authentic realisation of the original song, including all vocal lines, instrumental parts and production features heard on the original recording.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute appropriate instrumental timbres for the vocals. Vocoder passages may be realised using a vocoder which may be triggered by audio.

You may use sampling to replicate production techniques where appropriate, though you **may not** sample the original recording.

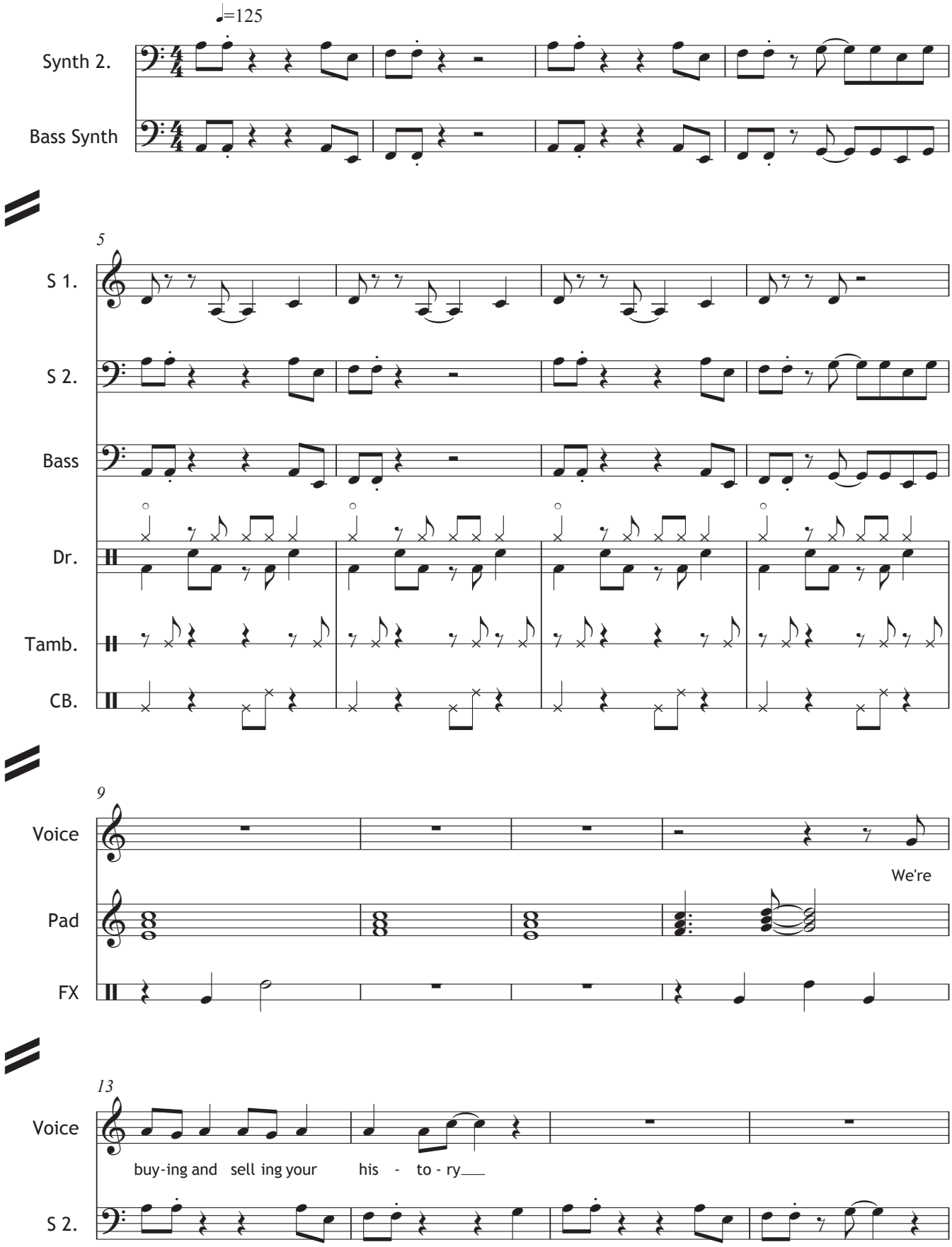
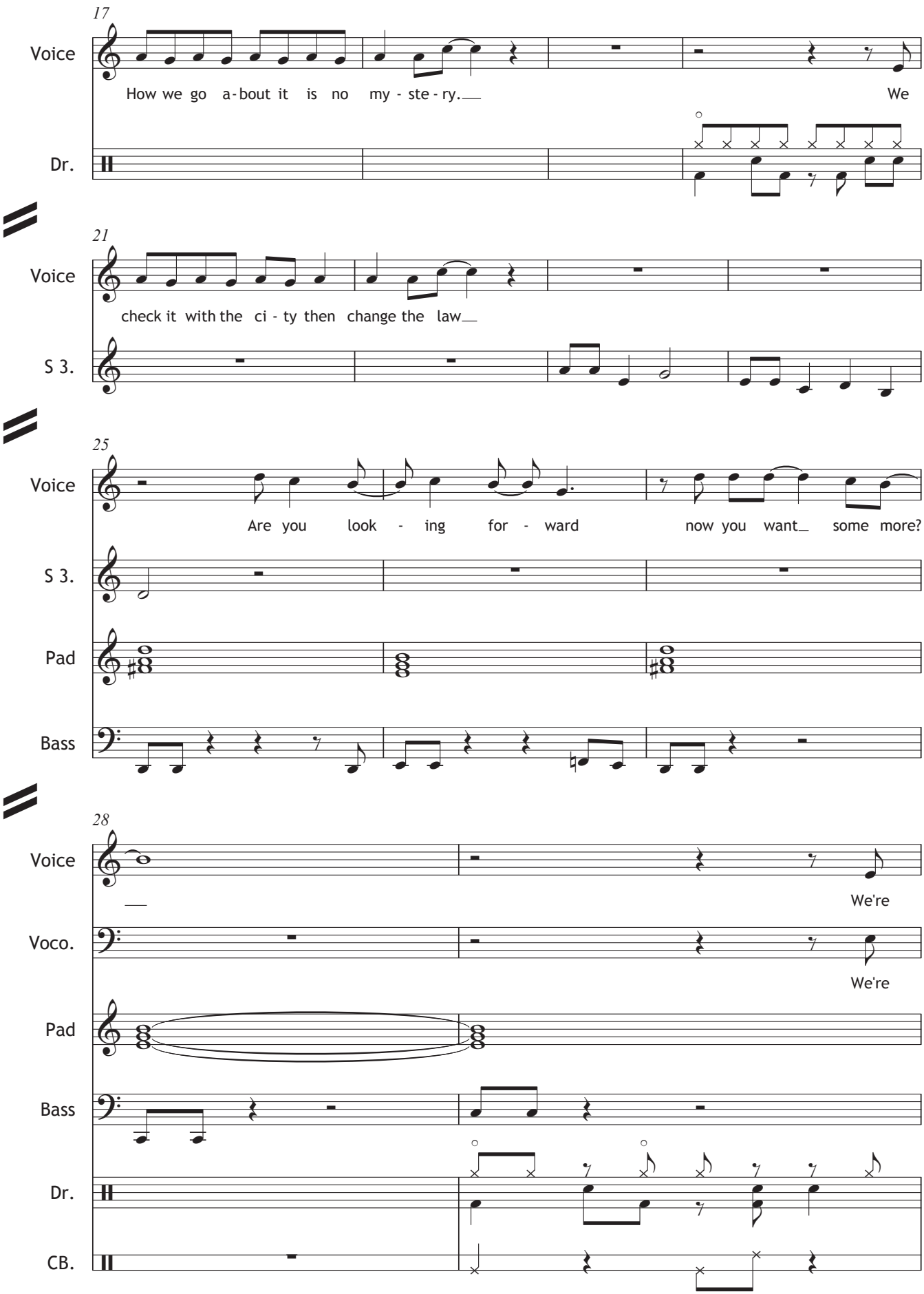
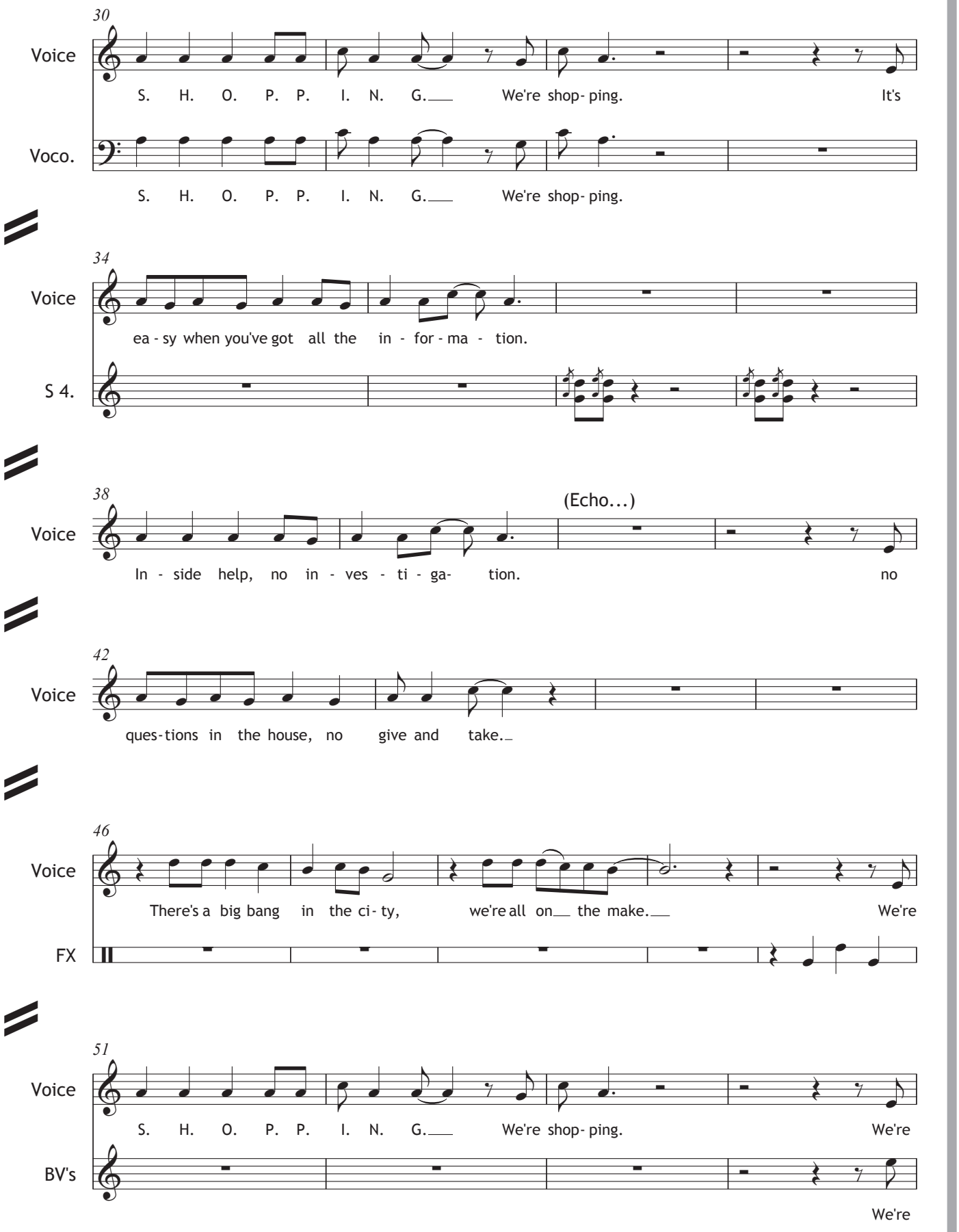
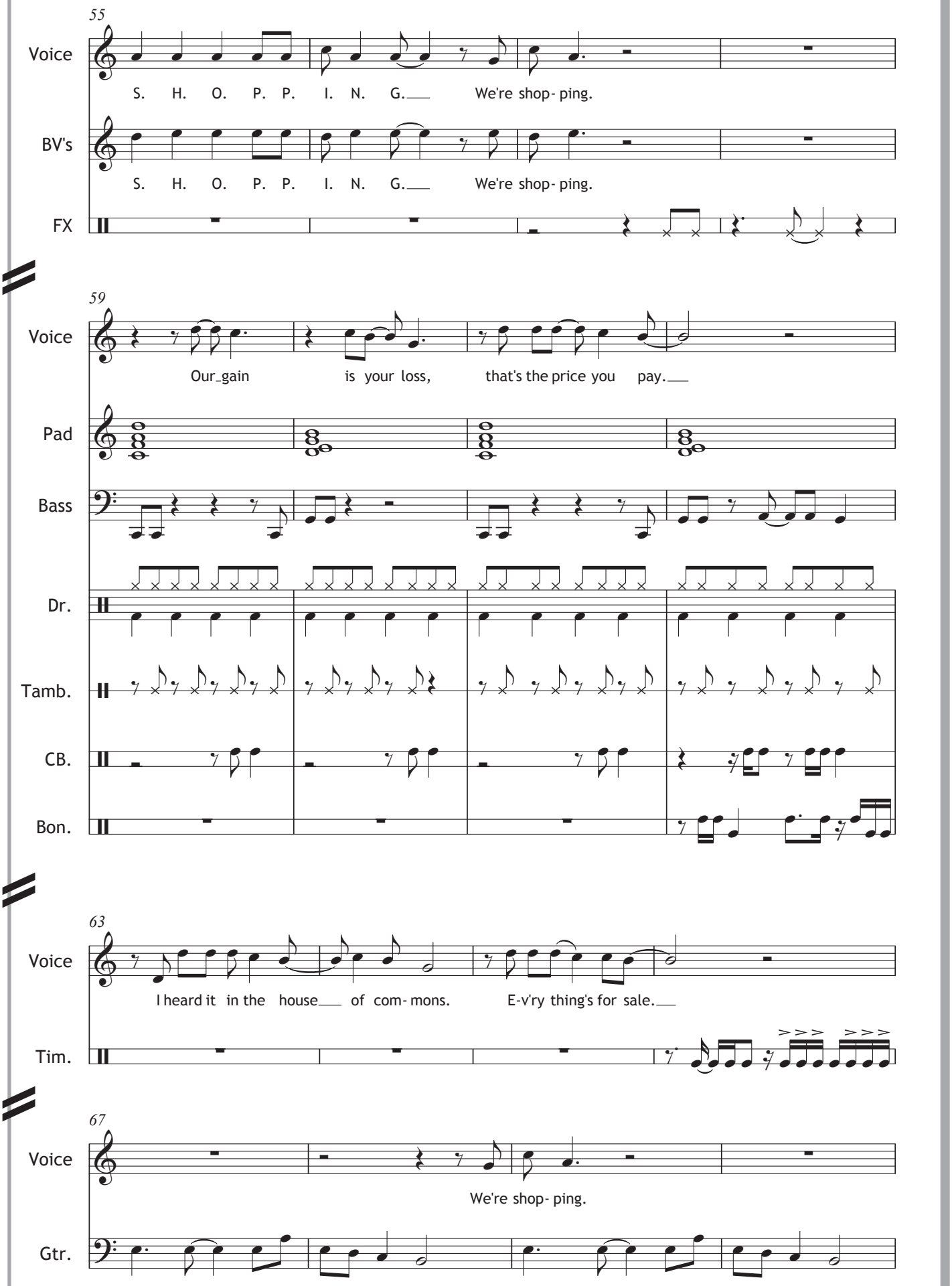
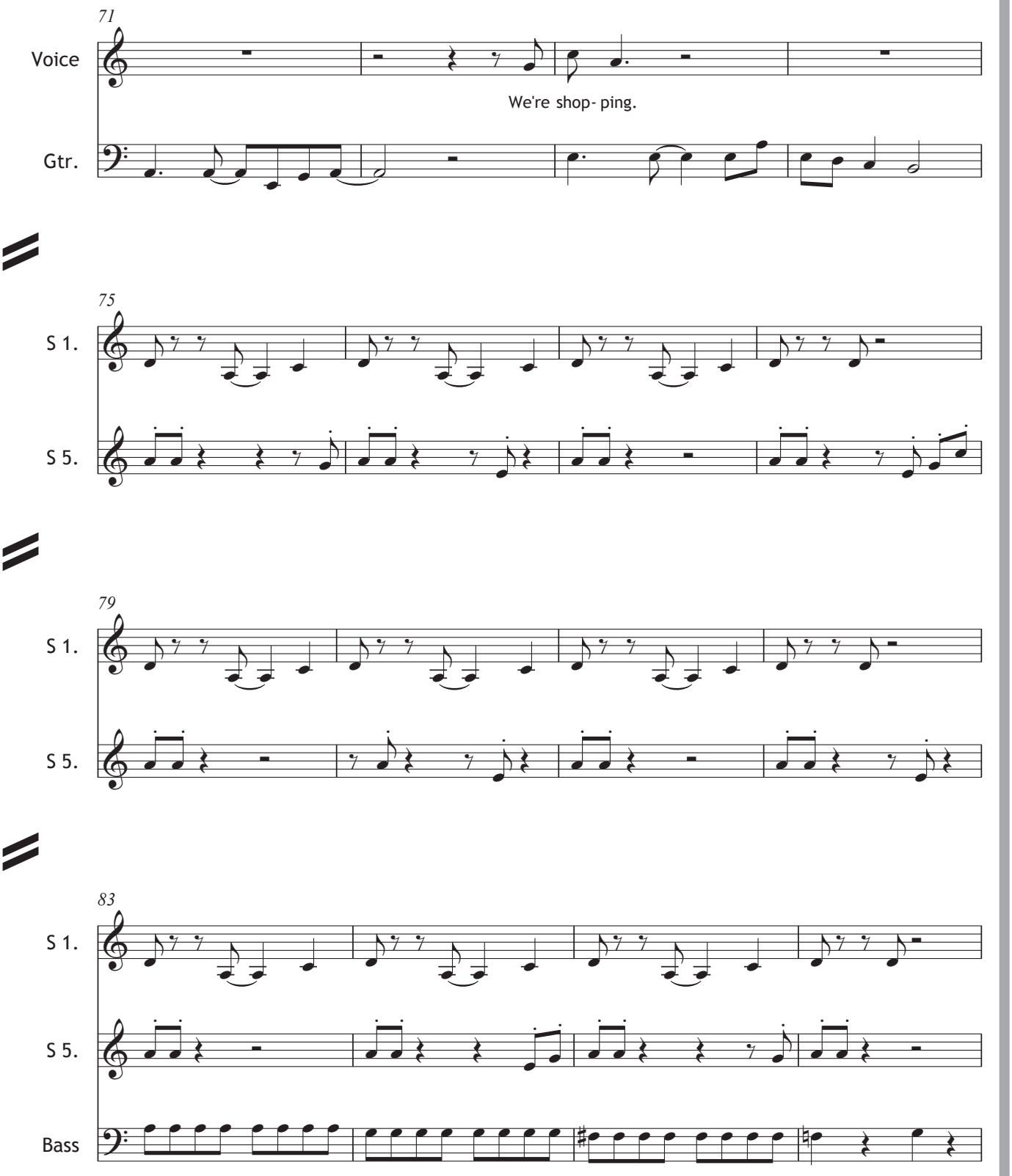
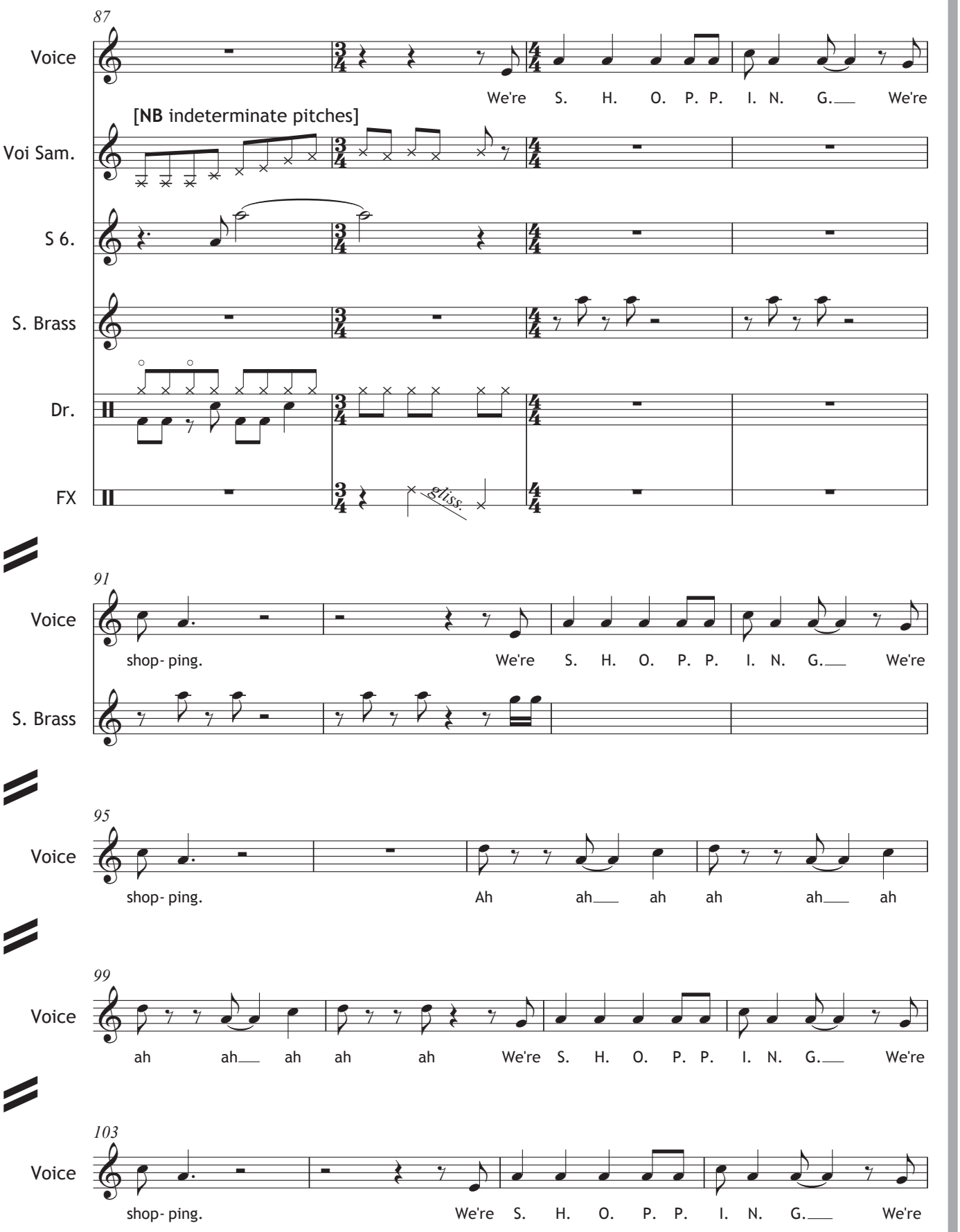
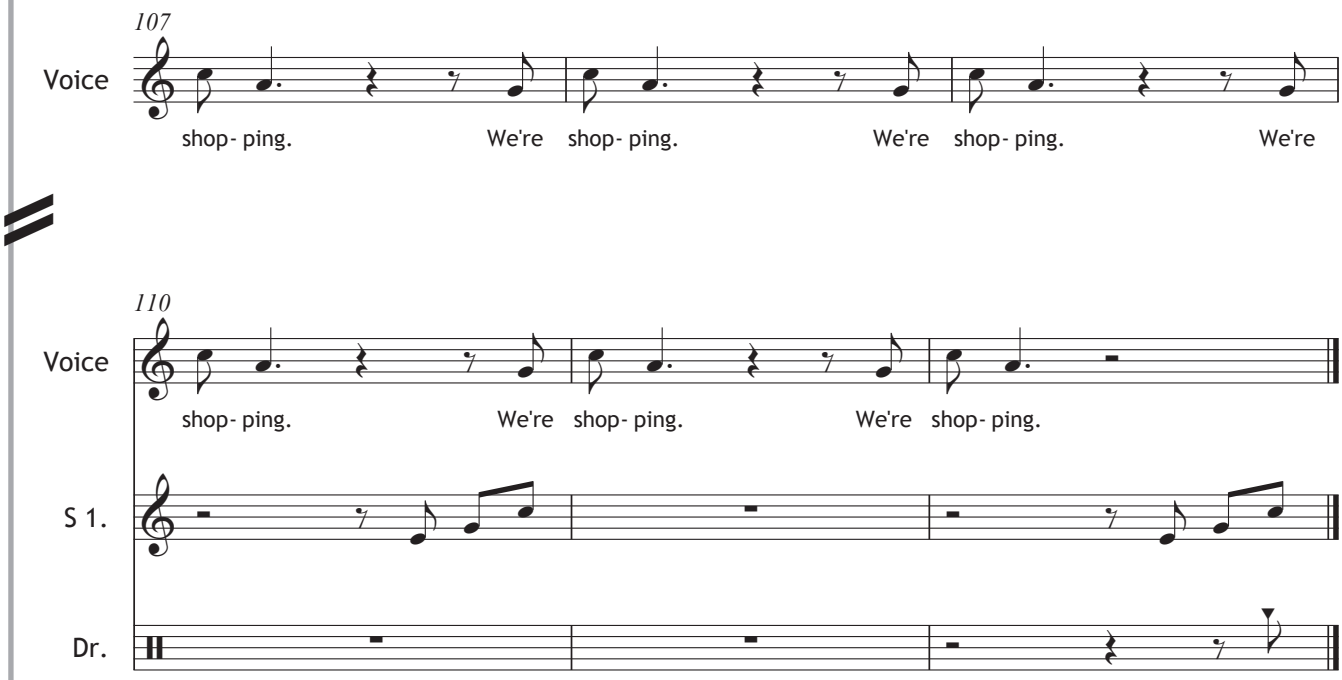
It is not appropriate to use pre-programmed audio or MIDI loops in this task.

A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

**Submit your completed performance as Track 1 on your Music Technology Portfolio 1 CD.**

**(Total for Task 1A = 40 marks)**

# SHOPPING

Words and Music byNeil Tennant and Chris Lowe

17
Voice
How we go a-bout it is no my - ste - ry.
We
Dr.
21
Voice
check it with the ci - ty then change the law
S 3.
25
Voice
Are you look - ing for - ward now you want some more?
S 3.
Pad
Bass
28
Voice
We're
Voco.
We're
Pad
Bass
Dr.
CB.

30
Voice
S. H. O. P. P. I. N. G. We're shop- ping. It's
Voco.
S. H. O. P. P. I. N. G. We're shop- ping.
34
Voice
ea - sy when you've got all the in - for - ma - tion.
S 4.
38
Voice
(Echo...)
In - side help, no in - ves - ti - ga- tion. no
42
Voice
ques-tions in the house, no give and take.
46
Voice
There's a big bang in the ci- ty, we're all on the make. We're
FX
51
Voice
S. H. O. P. P. I. N. G. We're shop- ping. We're
BV's
We're

55
Voice
S. H. O. P. P. I. N. G. We're shop- ping.
BV's
S. H. O. P. P. I. N. G. We're shop- ping.
FX
59
Voice
Our_gain is your loss, that's the price you pay.
Pad
Bass
Dr.
Tamb.
CB.
Bon.
63
Voice
I heard it in the house of com- mons. E-v'ry thing's for sale.
Tim.
67
Voice
We're shop- ping.
Gtr.

71
Voice
We're shop- ping.
Gtr.
75
S 1.
S 5.
79
S 1.
S 5.
83
S 1.
S 5.
Bass

87
Voice
We're S. H. O. P. P. I. N. G. We're
[NB indeterminate pitches]
Voi Sam.
S 6.
S. Brass
Dr.
FX
gliss.
91
Voice
shop- ping. We're S. H. O. P. P. I. N. G. We're
S. Brass
95
Voice
shop- ping. Ah ah ah ah ah ah
99
Voice
ah ah ah ah ah We're S. H. O. P. P. I. N. G. We're
103
Voice
shop- ping. We're S. H. O. P. P. I. N. G. We're

107
Voice
shop- ping.
We're
shop- ping.
We're
shop- ping.
We're


110
Voice
shop- ping.
We're
shop- ping.
We're
shop- ping.
S 1.
Dr.

**Task 1B: Multi-track Recording**

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It must **not** be an original student composition.

Stimulus material may be arranged to suit the availability of resources but the arrangement will not be assessed.

Your recording should:

- be a full length recording of the song with complete instrumentation
- last between 2 and 4 minutes
- use a minimum of eight tracks
- have a minimum of **four** tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no midi sequenced performance
- be a noise-free stereo production with use of appropriate effects, EQ and dynamic processing.

**You should submit your completed recording as Track 2 on your Music Technology Portfolio 1 CD.**

**(Total for Task 1B = 40 marks)**

**Task 1C: Creative Sequenced Arrangement**

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

**Stimuli**

- Mr Tambourine Man (Bob Dylan)
- Lay All Your Love On Me (ABBA/Andersson and Ulvaeus)

A lead sheet for each stimulus has been included to assist you.
Some recordings may be in a different key to that of the lead sheet.

**Style**

- Ambient (eg in the style of Aphex Twin, Brian Eno, The Orb)
- Latino Pop (eg in the style of Gloria Estefan, Ricky Martin, Enrique Iglesias)

This task should be sequenced.

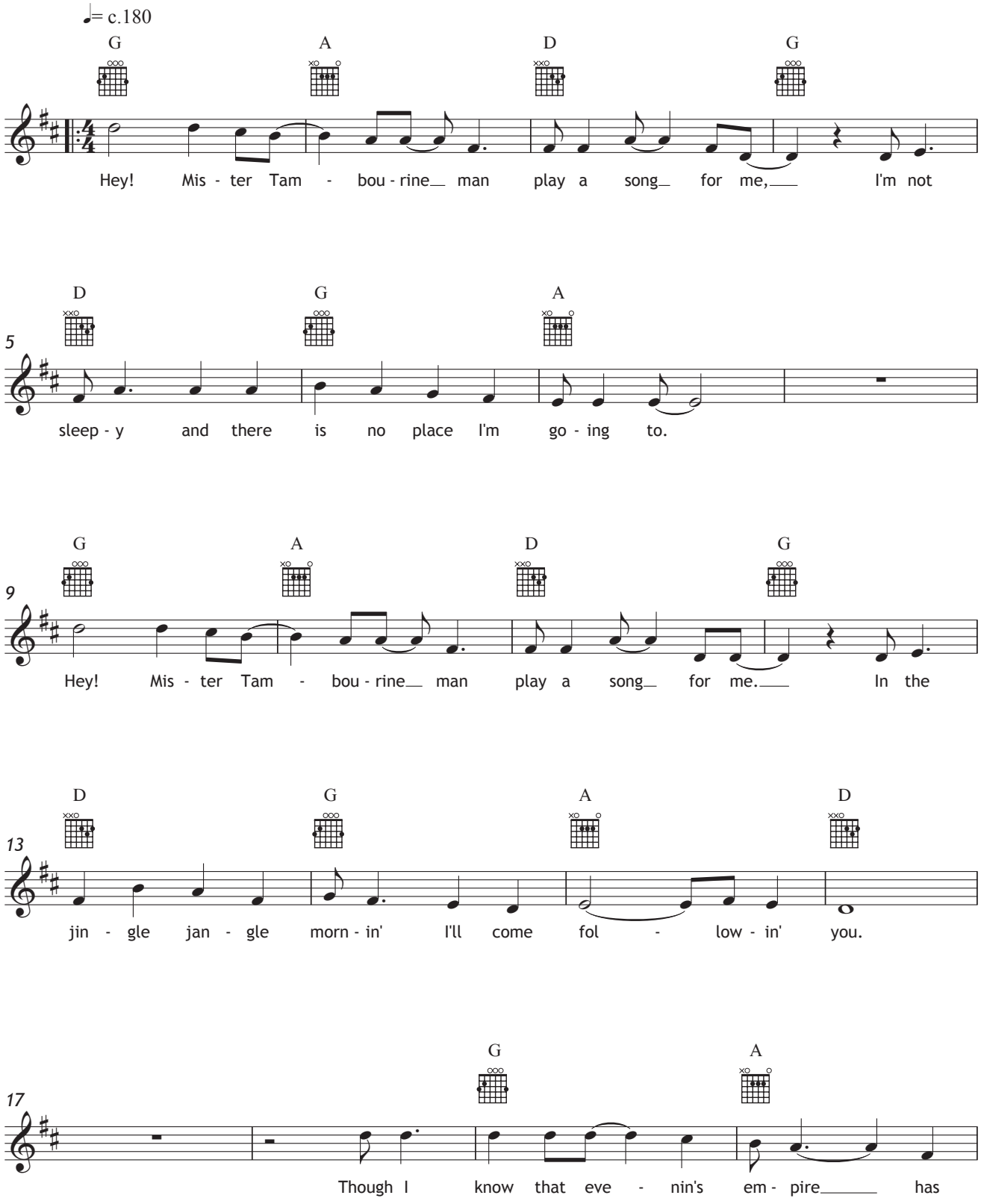
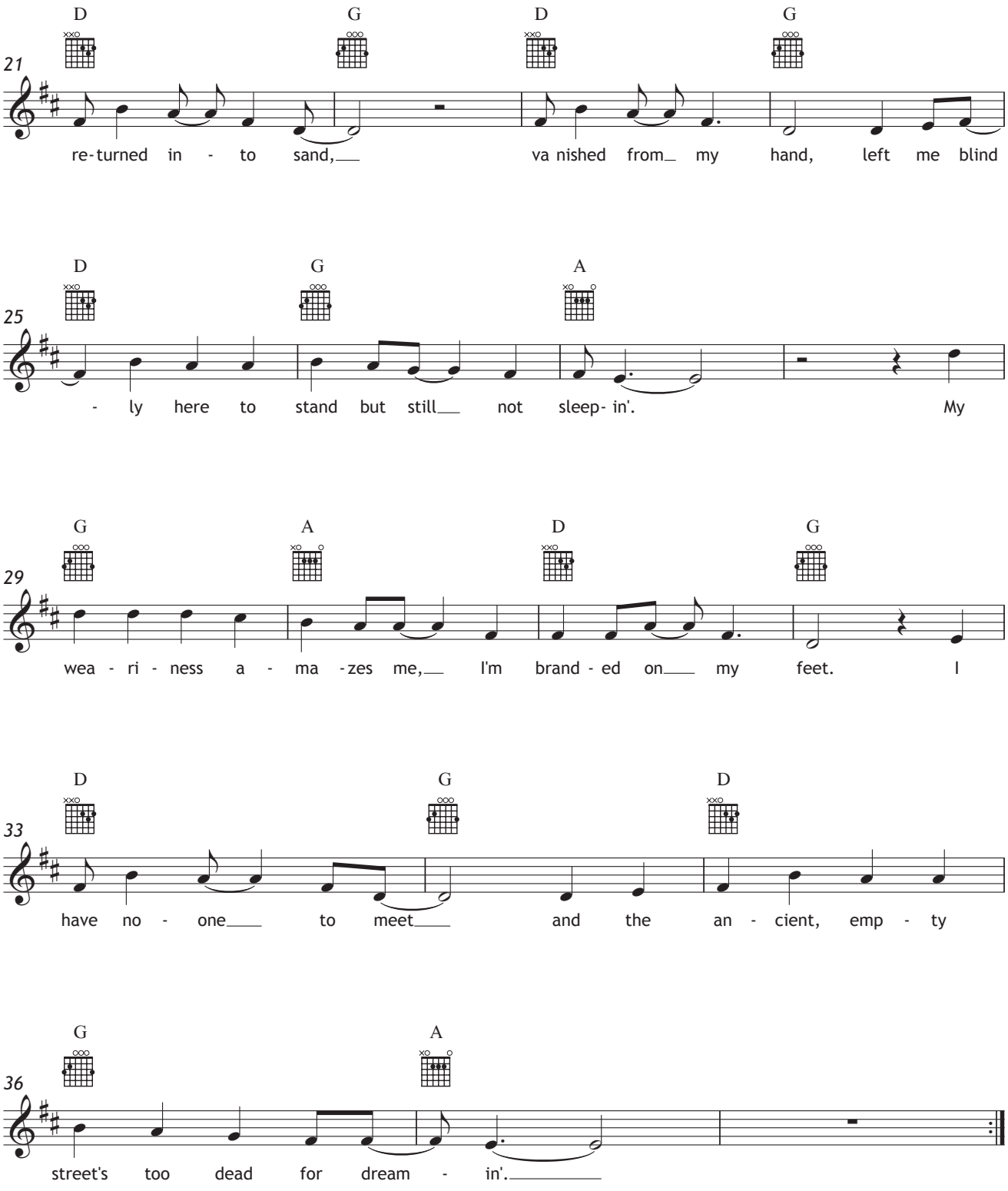
You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings. Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are not permitted in this task. Live recorded material may, however, be edited and processed and introduced as short samples.

**You should submit your completed arrangement as Track 3 on your Music Technology Portfolio 1 CD.**

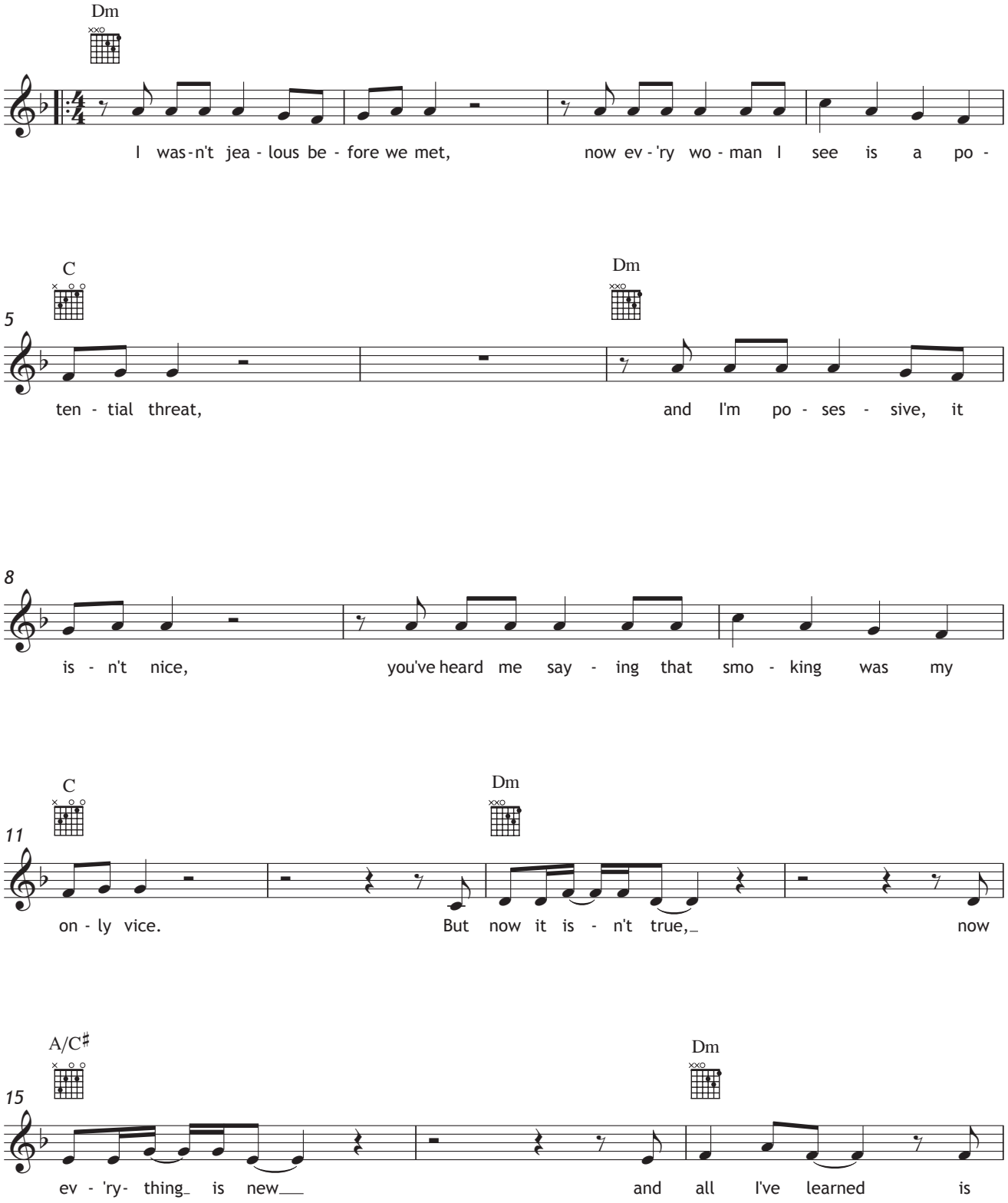
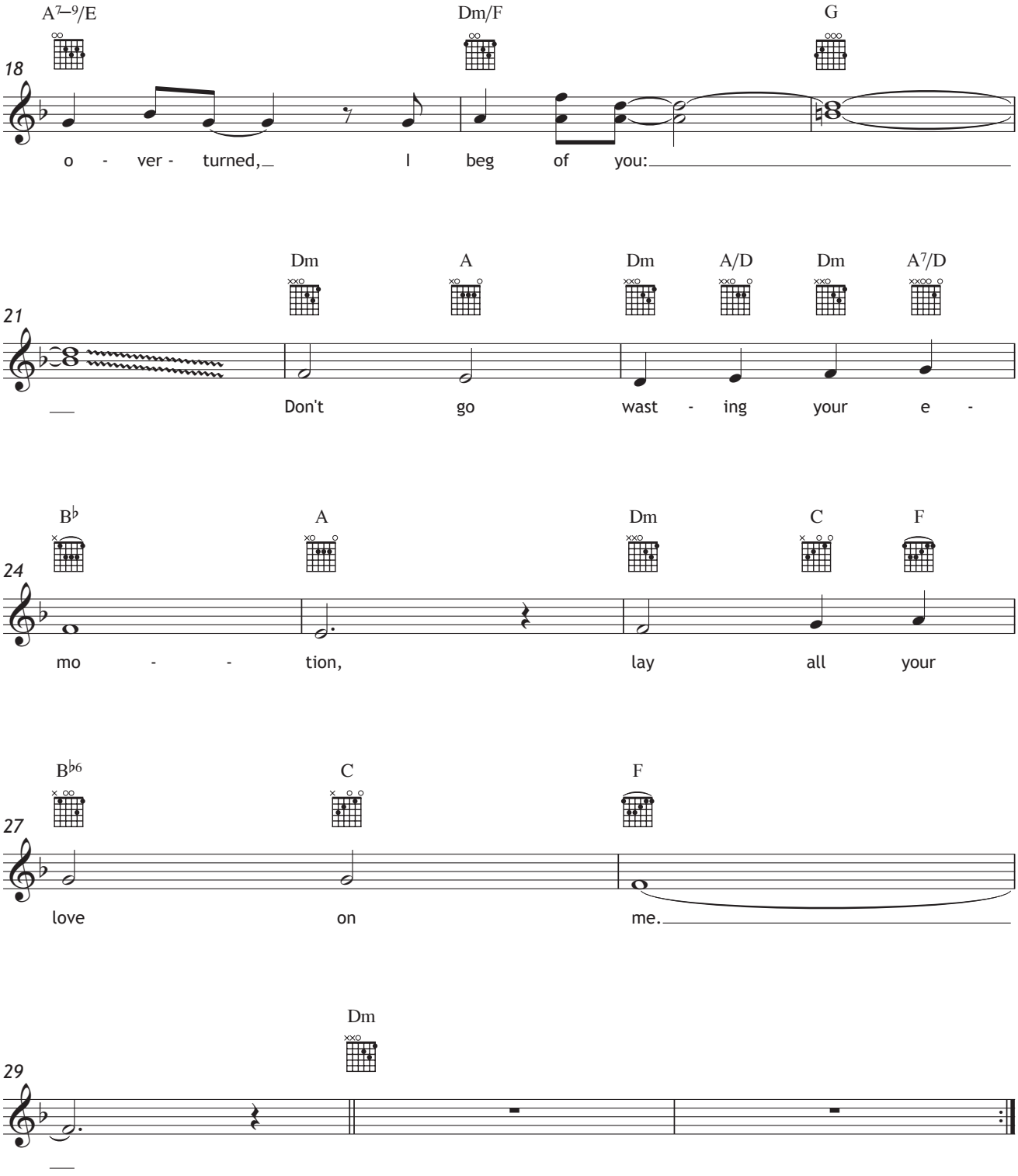
**(Total for Task 1C = 40 marks)**

**TOTAL FOR PAPER = 120 MARKS**

# MR TAMBOURINE MAN

Words and Music by Bob Dylan

♩= c.180
G A D G
Hey! Mis - ter Tam - bou - rine man play a song for me, I'm not
5
D G A
sleep - y and there is no place I'm go - ing to.
9
G A D G
Hey! Mis - ter Tam - bou - rine man play a song for me. In the
13
D G A D
jin - gle jan - gle morn - in' I'll come fol - low - in' you.
17
G A
Though I know that eve - nin's em - pire has

D G D G
21
re-turned in - to sand, va nished from my hand, left me blind
D G A
25
- ly here to stand but still not sleep- in'. My
G A D G
29
wea - ri - ness a - ma -zes me, I'm brand - ed on my feet. I
D G D
33
have no - one to meet and the an - cient, emp - ty
G A
36
street's too dead for dream - in'.

# LAY ALL YOUR LOVE ON ME

Words and Music by Benny Andersson and Bjorn Ulvaeus

Dm
I was-n't jea - lous be - fore we met, now ev - 'ry wo - man I see is a po -
C
Dm
5
ten - tial threat, and I'm po - ses - sive, it
8
is - n't nice, you've heard me say - ing that smo - king was my
C
Dm
11
on - ly vice. But now it is - n't true, now
A/C♯
Dm
15
ev - 'ry- thing is new and all I've learned is

A7–9/E
Dm/F
G
18
o - ver - turned, I beg of you:
Dm
A
Dm
A/D
Dm
A7/D
21
Don't go wast - ing your e -
B♭
A
Dm
C
F
24
mo - - tion, lay all your
B♭6
C
F
27
love on me.
Dm
29

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